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SCENES
FROM
EURIPIDES

Rugby Edition

By A. SIDGWICK

LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND ASSISTANT-MASTER
IN RUGBY SCHOOL

THE ALCESTIS



RIVINGTONS

London, Oxford, and Cambridge

1874

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RIVINGTONS

London	<i>Waterloo Place.</i>
Oxford	<i>High Street.</i>
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DRAMATIS PERSONÆ.

Ἄπολλων, the god.

Θάνατος ('Death').

Ἄδμητος, king of the Pheraeans in Thessaly.

Ἀλκηστis, his wife.

Φέρης, his father.

Ἡρακλῆς, the hero.

Servants of the household.

Chorus of old Pheraeans.

*The scene is the palace of ADMETUS, and is the same
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The *ALCESTIS* has some weak points (or points which seem weak), but it has always deservedly been a favourite play. A work of art is valued in the long run for what is best in it, and there is nothing sweeter or more profoundly touching in all the master's writings than the character of *ALCESTIS*, both in itself and in its effect after her loss upon her husband. It is said of *EURIPIDES*, and, on the whole, truly, that his strength lies not in ideals, but in depicting the common emotions and characters of men, and in his rare insight into the finer shades of thought and feeling which make life rich; but in *ALCESTIS* he draws a picture of domestic life and love, which, for its nobleness and tenderness combined, is certainly the highest point touched in this kind by Greek literature. The farewell speech of the dying wife, and the deep and sacred love which the husband wakes to feel after losing her, suggest an ideal of marriage of which Greek life, with its lax morality and low condition of women, furnishes, as far as we know, no counterpart; and the fineness of the feeling in the best scenes of the play finds naturally its expression in language of a pure and sweet simplicity which is nowhere surpassed in Greek poetry.

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The plot of the play is as follows :—

ADMETUS, King of Phærae, when about to die, obtains from the gratitude of APOLLO (who had been a slave for awhile in his household) permission to escape death if he can find another to die for him. None is willing to make the sacrifice but his beloved wife. Accordingly she dies, and is carried out to burial. But HERAKLES, who is passing through Thessaly on his way to Thrace, stops at the King's palace, and is hospitably entertained. ADMETUS carefully conceals his grief from him, that he may not drive him away, but one of the servants reveals it. HERAKLES goes out and wrestles with DEATH, and rescues and restores ALCESTIS.

The situation of ADMETUS in this plot constitutes one great difficulty for the poet. It is hard to feel any interest in a man who appears in the ignoble position of asking others to die for him. This is obvious, and has earned much cheap criticism. But it has not been sufficiently observed that since the Gods have ordained that he should so escape death, the arrangement is, to a Greek mind, a thing of course, and is taken without question. And EURIPIDES adds the true poetic touch in making the soul of ADMETUS wake, so to speak, to nobleness under his loss, so that at last he sees that life so saved is not worth the saving. This is very delicately and impressively treated. The "finely touched spirit" of ALCESTIS has its "fine issue" in raising her husband by her death to her own level, till we feel, when she is restored to him, what only a poet could have made us feel, that he is worthy to recover her.

Another point of common offence in the play is the scene (the fifth in this edition) of somewhat mean recrimination between the King and his father PHERES. It does seem beneath the dignity of tragic characters in an ideal poem, that one man should taunt another, and his father, too, for not sacrificing his short remainder of life to save his son, and that the father should make the just but somewhat brutal reply that every man ought to die for himself. But though this scene is certainly not wholly successful, it may be noticed (besides the fact that the moral platform is shifted and raised by its being

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In the fourth scene occurs a rather frigid colloquy between *ADMETUS* and *HERAKLES*, wherein the former elaborately puts the latter on a false scent about the mourning of his household. We must in justice, however, remember that this would appear far less strained to a Greek audience, who felt that the duty of not turning a guest from the doors was a sacred one, to be carried out at all costs.

Again, in the sixth scene, modern taste is offended by the boisterous conviviality of *HERAKLES* in the house of woe, making the contrast too startling, and presenting *HERAKLES* in a light somewhat beneath the dignity of a hero. But it should be borne in mind, what even *BROWNING* seems to have overlooked, that the *ALCESTIS* was the fourth piece of a tetralogy, and though not a Satyric drama strictly, was probably expected to contain a Satyric element, which the poet supplies in the picture of the revelling *HERAKLES*.

The following is the order of the scenes :—

APOLLO relates the story of his service in *ADMETUS'* house,

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and seeing DEATH lurking about for ALCESTIS, holds a strange colloquy with him of mutual defiance and taunt. DEATH goes off triumphant, secure of his prey. [Scene 1.]

Enter a servant, who, in answer to the anxious inquiries of the CHORUS, relates the touching scene of ALCESTIS on her death bed. [Scene 2.]

ALCESTIS is borne out on a couch, and, surrounded by her husband and children, takes her pathetic farewell. This is one of the most beautiful and powerful pieces of the play. [Scene 3.]

Enter HERAKLES, who, after some misgivings at intruding upon a house of mourning, which are allayed by the skilful pretences of ADMETUS, is received into the palace. [Scene 4.]

Then comes old PHERES to attend the funeral of ALCESTIS, whose body is carried over the stage. ADMETUS rejects his sympathy, and there follow the mutual recriminations of father and son. [Scene 5.]

A servant comes on and describes the unseemly revelry of HERAKLES, who shortly after himself enters, and rebuking the slave for his gloomy aspect, is informed of the real cause of the household's sorrow. Accordingly he prepares to encounter DEATH, and wrest his prize from him. [Scene 6.]

ADMETUS returns from the funeral, broken down with misery, and in a speech of deep pathos and tender insight describes the loneliness which he feels has fallen upon him. HERAKLES enters with a veiled woman, whom he asks the King to keep for him till he comes back from Thrace. After much persuasion ADMETUS reluctantly consents, and then the figure is unveiled, and is found to be the lost ALCESTIS. [Scene 7.]

SCENE I.

APOLLO AND DEATH.

The Palace of ADMETUS at Pherae.

The terrace in front of the façade is on a higher level than the orchestra, which as usual communicates with the stage by steps.

The scene discloses APOLLO standing before the palace, gazing at it. He carries a bow in his hand, and is armed with a quiver slung over his shoulders. He lifts his hand towards the building, and begins.

ΑΠΟΛΛΩΝ.

ὦ δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι, θεός περ ὦν.
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἷτιος
Ἀσκληπιόν, στέρνοισιν ἐμβαλὼν φλόγα·
οὐδ' ἔτι χολωθείς τέκτονας δίου πυρὸς
κτείνω Κύκλωπας· καί με θητεύειν πατὴρ
θητῶ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν
ἐλθὼν δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένφ,
καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας.
δσίου γὰρ ἀνδρὸς ὅσιος ὦν ἐτύγχανον,
παιδὸς Φέρητος, ὃν θανέω ἐρρυσάμην
Μοίρας δολώσας· ἦνεσαν δέ μοι θεαί

5

10

THE ALCESTIS OF

Ἄδμητον Ἄιδην τὸν παραυτίκ' ἐκφυγεῖν,
 ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
 πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, 15
 πατέρα γεραῖάν θ' ἢ σφ' ἔτικτε μητέρα,
 οὐχ ἧῤε πλὴν γυναικὸς ἧτις ἤθελε
 θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος,
 ἢ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
 ψυχορραγοῦσα· τῇδε γάρ σφ' ἐν ἡμέρα 20
 θανεῖν πέπρωται καὶ μεταστῆναι βίου.
 ἐγὼ δέ, μὴ μίασμά μ' ἐν δόμοις κίχῃ,
 λείπω μελάρων τῶνδε φιλπάτην στέγην.

[*The grim figure of DEATH enters slowly along the front of the house carrying a sword.*]

ἦδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
 ἱερῇ θανόντων, ὅς νιν εἰς Ἄιδου δόμους 25
 μέλλει κατὰξειν· συμμέτρως δ' ἀφίκετο
 φρουρῶν τόδ' ἡμαρ, ᾧ θανεῖν αὐτὴν χρεών.

[*Stopping short opposite APOLLO, and speaking scornfully.*]

ΘΑΝΑΤΟΣ.

ἂ ἂ.

τί σὺ πρὸς μελάρουσι ; τί σὺ τῇδε πολεῖς,
 Φοῖβ' ; ἀδικεῖς αὖ τιμὰς ἐνέρων 30
 ἀφοριζόμενος καὶ καταπαύων.
 οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου
 διακωλύσαι, Μοίρας δολίῳ
 σφήλαντι τέχῃ ; νῦν δ' ἐπὶ τῇδ' αὖ
 χέρα τοξήρῃ φρουρεῖς ὀπλίσας, 35

EURIPIDES.

ἢ τόδ' ὑπέστη πόσιν ἐκλύσας'

αὐτὴ προθανεῖν Πελλίου παῖς.

ΑΠ. [*with irony*] θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑ. [*pointing to his bow*]

τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠ. σύνηθες αἰ ταῦτα βαστάζειν ἐμοί. 40

ΘΑ. [*bitterly*] καὶ τοῖσδ' ἔ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠ. φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑ. καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠ. ἀλλ' οὐδ' ἐκείνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑ. [*cunningly*]

πῶς οὖν ὑπὲρ γῆς ἐστὶ κοῦ κάτω χθονός; 45

ΑΠ. δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑ. ἀπάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠ. οὔτοι πλέον γ' ἂν ἦ μίαν ψυχὴν λάβοις.

ΘΑ. νέων φθινόντων μείζον ἄρτυμαι γέρας.

ΑΠ. καὶ γραῦς ὄληται, πλουσίως ταφῆσεται. 50

ΘΑ. [*with satire*] πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠ. [*scornfully*] πῶς εἶπας; ἀλλ' ἦ καὶ σοφὸς λέληθας ὦν;

ΘΑ. ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.

ΑΠ. οὔκουν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;

ΘΑ. οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους. 55

ΑΠ. [*bitterly*] ἐχθροὺς γε θνητοῖς καὶ θεοῖς στυγουμένους.

ΘΑ. οὐκ ἂν δύναιο πάντ' ἔχειν ἢ μή σε δεῖ.

ΑΠ. [*turning aside majestically and speaking with scornful threatening voice.* DEATH seems not to heed him.]

ἢ μὴν σὺ παύσει καίπερ ὦμος ὦν ἄγαν·

τοῖος Φέρητος εἴσι πρὸς δόμους ἀνὴρ,

THE ALCESTIS OF

Εὐρυσθέως πέμψαντος ἵππειον μέτα 60

ὄχημα Θρήκης ἐκ τόπων δυσχειμέρων,
ὃς δὴ ξενωθείς τοῖσδ' ἐν Ἀδμήτου δόμοις
βία γυναικα τήνδε σ' ἐξαιρήσεται.

κοῦθ' ἢ παρ' ἡμῶν σοὶ γενήσεται χάρις
δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει τ' ἐμολί. 65

ΘΑ. [*coldly and proudly*]

πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις·
ἢ δ' οὖν γυνὴ κάτεισιν εἰς Ἄιδου δόμους.
στείχω δ' ἐπ' αὐτήν, ὥς κατάρξωμαι ξίφει·
ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν

[*waving his sword*]

ᾧ του τόδ' ἔγχος κρατὸς ἀγνίστη τρίχα. 70

[*Exit defiantly : APOLLO gazes after him, then retires.*]

EURIPIDES.

SCENE II.

ALCESTIS PREPARES FOR DEATH.

The CHORUS in the orchestra singing, sad and subdued.

The palace door opens, and a slave woman appears, weeping. She approaches the CHORUS, who stop singing. The leader then says to the rest :—

ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
δακρυρροοῦσα· τίνα τύχην ἀκούσομαι ;
[*to the siane*] πευθεῖν μέν, εἴ τι δεσπότησι τυγχάνει,
συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή
εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν. 75

ΘΕ. [*sadly and darkly*]

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟ. καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι ;

ΘΕ. ἤδη προνωπῆς ἔστι καὶ ψυχορραγεῖ.

ΧΟ. [*with a cry of pain*] ὦ τλήμον, οἷας οἷος ὦν ἀμαρτάνεις.

ΘΕ. οὐπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ. 80

ΧΟ. ἐλπὶς μὲν οὐκέτ' ἐστὶ σώσασθαι βίον ;

ΘΕ. πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟ. οὐκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα ;

ΘΕ. κόσμος γ' ἔτοιμος, ᾧ σφε συνθάψει πόσις.

ΧΟ. ἴστω νυν εὐκλεῆς γε καθανουμένη 85
γυνή τ' ἀρίστη τῶν ὑφ' ἡλίφ μακρῷ.

ΘΕ. [*eagerly*] πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;

τί χρὴ γενέσθαι τὴν ὑπερβεβλημένην

γυναῖκα ; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις

THE ALCESTIS OF

πόσιν προτιμῶς ἢ θέλουσ' ὑπερθανεῖν ; 90
 καὶ ταῦτα μὲν δὴ πᾶς ἐπίσταται πόλις·
 ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
 ἐπεὶ γὰρ ᾗσθεθ' ἡμέραν τὴν κυρίαν
 ἤκουσαν, ὕδασι ποταμίῳις λευκὸν χροῖα
 ἐλούσατ', ἐκ δ' ἐλοῦσα κεδρίνων δόμων 95
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἡσκήσατο,
 καὶ στᾶσα πρόσθεν ἐστίας κατηύξατο,
 'δέσποινα', ἐγὼ γὰρ ἔρχομαι κατὰ χθονός,
 'πανύστατόν σε προσπίτνουσ' αἰτήσομαι,
 'τέκν' ὀρφανεῦσαι τὰμά, καὶ τῷ μὲν φίλην 100
 'σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 'μηδ', ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυμαι,
 'θανεῖν ἄωρους παῖδας, ἀλλ' εὐδαίμονας
 'ἐν γῇ πατρῷᾳ τερπνὸν ἐκπλήσαι βίον.'
 πάντας δὲ βωμοὺς οἱ κατ' Ἀδμήτου δόμους 105
 προσῆλθε κάξέστεψε καὶ προσήξατο,
 πτόρθων ἀποσχίζουσα μυρσίνων φόβην,
 ἄκλαυστος, ἀστένακτος, οὐδὲ τοῦπιδὸν
 κακὸν μεθίστη χρωτὸς εὐειδῇ φύσιν.
 κάπειτα θάλαμον εἰσπεσοῦσα καὶ λέχος, 110
 ἐνταῦθα δὴ δάκρυσε καὶ λέγει τάδε,
 'ὦ λέκτρον, ἔνθα παρθένοι' ἔλυσ' ἐγὼ
 'κορεύματ' ἐκ τοῦδ' ἀνδρός, οὗ θνήσκω πέρι,
 'χαῖρ'. οὐ γὰρ ἐχθαίρω σ'. ἀπώλεσας δέ με
 'μόνην· προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν 115
 'θνήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
 'σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἴσως.'
 κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον

EURIPIDES.

- ὀφθαλμοτέγκτω δέυεται πλημμυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον, 120
 στείχει προνωπῆς ἐκπεσοῦσα δεμνίων,
 καὶ πολλὰ θάλαμον ἐξιώσ' ἐπεστράφη,
 κᾶρριψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
 παῖδες δὲ πέπλων μητρὸς ἐξηρηγμένοι
 ἔκλαιον· ἡ δὲ λαμβάνουσα ἐν ἀγκάλαις 125
 ἡσπάζετ' ἄλλοτ' ἄλλον, ὥς θανουμένη.
 πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτείροντες. ἡ δὲ δεξιὰν
 προὔτειν' ἐκάστω, κοῦτις ἦν οὕτω κακὸς
 ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν. 130
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά.
 καὶ κατθανών τ' ἂν ὦλετ', ἐκφυγὼν δ' ἔχει
 τοσοῦτον ἄλγος, οὐ ποτ' οὐ λελήσεται.
- ΧΟ. ἡ που στενάζει τοισὶδ' Ἀδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή ; 135
- ΘΕ. κλαίει γ', ἄκοιτιν ἐν χεροῖν φίλην ἔχων,
 καὶ μὴ προδοῦναι λίσσεται, τὰμήχανα
 ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσφ'
 ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι
 βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου, 140
 ὥς οὐποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.
 [moving away] ἀλλ' εἴμι καὶ σὴν ἀγγελῶ παρουσίαν·
 οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοισι,
 ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεσθάναι. 145
 σὺ δ' εἰ παλαιὸς δεσπότης ἐμοῖς φίλος.
- [Goes back into the house.]

THE ALCESTIS OF

SCENE III.

ALCESTIS' FAREWELL.

ALCESTIS reclining on a couch on the stage. ADMETUS is standing weeping by, and the two little children are looking sorrowfully on. ALCESTIS begins:—

- ΑΛ. "Αδμηθ', ὀρᾷς γὰρ τὰμὰ πράγμαθ' ὥς ἔχει,
λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.
ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν, 150
θνήσκω, παρόν μοι μὴ θανεῖν, ὑπὲρ σέθεν,
ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἤθελον,
καὶ δῶμα ναλεῖν ὄλβιον τυραννίδι,
κοῦκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου
ζῆν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην 155
ἥβης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.
[rather scornfully]
καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν,
καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,
καλῶς δὲ σῶσαι παῖδα κεῦκλεῶς θανεῖν.
μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἐλπὶς ἦν 160
σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα.
κἀγὼ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,
κοῦκ ἂν μονωθείς σῆς δάμαρτος ἔστενες,
καὶ παῖδας ὠρφάνεues. ἀλλὰ ταῦτα μὲν
θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν. 165

EURIPIDES.

[*with a sigh*] εἶεν· σύ νύν μοι τῶνδ' ἀπόμνησαι χάριν·
 [*rather sadly*] αἰτήσομαι γάρ σ' ἀξίαν μὲν οὐποτε·
 ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον·
 δίκαια δ', ὥς φήσεις σύ· τούσδε γὰρ φιλεῖς·
 οὐχ ἦσσαν ἢ γὰρ παῖδας, εἶπερ εὖ φρονεῖς· 170
 τούτους ἀνάσχον δεσπότας ἐμῶν δόμων,
 καὶ μὴ 'πιγῆμης τοῖσδε μητρὶαν τέκνοις,
 ἦτις κακίων οὖσ' ἐμοῦ γυνὴ φθόνη
 τοῖς σοῖσι κάμοις παισὶ χεῖρα προσβαλεῖ.
 [*earnestly*]
 μὴ δῆτα δράσης ταῦτά γ', αἰτοῦμαί σ' ἐγώ. 175
 ἐχθρὰ γὰρ ἢ 'πιούσα μητρὶα τέκνοις
 τοῖς πρόσθ', ἐχθιδνης οὐδὲν ἡπιωτέρα.
 καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργου μέγαν,
 [*to the girl*] σὺ δ' ὦ τέκνον μοι πῶς κορευθήσῃ καλῶς;
 ποίας τυχοῦσα συζύγου τῷ σῷ πατρί; 180
 [*gloomily*] μή σοί τιν' αἰσχροὺς προσβαλοῦσα κληδόνα
 ἦβης ἐν ἀκμῇ σοὺς διαφθείρῃ γάμους.
 οὐ γὰρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
 οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον,
 παροῦσ', ἴν' οὐδὲν μητρὸς εὐμενέστερον. 185
 δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ εἰς αὔριον
 οὐδ' ἐς τρίτην μοι μὴνός ἐρχεται κακόν,
 ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὔσι λέξομαι.
 χαίροντες εὐφραίνουσθε· καὶ σοὶ μέν, πόσι,
 γυναῖκ' ἄριστην ἔστι κομπάσαι λαβεῖν, 190
 [*to the children*] ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι.
 [*sinks back.*]

THE ALCESTIS OF

44. [*much moved; passionately*]

ἔσται τάδ' ἔσται, μὴ τρέσῃς· ἐπεὶ σ' ἐγὼ
 καὶ ζῶσαν εἶχον καὶ θανούσ' ἐμὴ γυνὴ
 μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ πότε
 τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγγεται· 195
 οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς
 οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.
 ἄλις δὲ παίδων· τῶνδ' ὄνησιν εὐχομαι
 θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα.
 οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σόν, 200
 ἀλλ' ἐς τ' ἂν αἰὼν οὐμὸς ἀντέχῃ, γύναι,
 στυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
 πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.
 σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα
 ψυχῆς ἔσωσας. ἄρά μοι στένειν πάρα 205
 τοιᾶσδ' ἁμαρτάνοντι συζύγου σέθεν ;
 παύσω δὲ κώμους συμποτῶν θ' ὁμιλίας
 στεφάνους τε μοῦσάν θ', ἣ κατεῖχ' ἐμοὺς δόμους.
 σὺ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι
 οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν 210
 αὐλόν· σὺ γάρ μου τέρψιν ἐξείλου βίον.
 σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
 εἰκασθὲν ἐν λέκτροισιν ἐκαθήσεται,
 ᾧ προσπεσούμαι καὶ περιπτύσσων χέρας
 ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις 215
 δόξω γυναιῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντλοῖν ἂν ἐν δ' ὀνείρασι

EURIPIDES.

φοιτῶσά μ' εὐφραινοις ἄν. ἡδὺ γὰρ φίλους
 κὰν νυκτὶ λεύσσειν, ὄντιν' ἂν παρῇ χρόνον. 220
 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῇν,
 ὥστ' ἡ κόρην Δήμητρος ἡ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ Ἄιδου λαβεῖν,
 κατηλθον ἄν, καὶ μ' οὐθ' ὁ Πλούτωνος κύων
 οὐθ' οὐπὶ κώπῃ ψυχοπομπὸς ἂν Χάρων 225
 ἔσχον, πρὶν ἐς φῶς σὸν καταστήσαι βίον.
 ἀλλ' οὖν ἐκέισε προσδόκα μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὥς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις
 σοὶ τοῦσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας 230
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανῶν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΑΑ. [to the little children]

ὦ παῖδες, αὐτοὶ δὴ τὰδ' εἰσηκούσατε
 πατὴρ λέγοντος μὴ γαμῆν ἄλλην ποτὲ
 γυναῖκ' ἐφ' ὑμῖν μηδ' ἀτιμάσειν ἐμέ. 235

ΑΑ. [to ALCESTIS] καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΑ. [giving him the children]

ἐπὶ τοῖσδε παῖδας χεῖρὸς ἐξ ἐμῆς δέχου.

ΑΑ. [taking them by the hand]

δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.

ΑΑ. σὺ νῦν γενοῦ τοῖσδ' ἄντ' ἐμοῦ μήτηρ τέκνους.

ΑΑ. πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις. 240

ΑΑ. [with a cry] ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΑ. οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;

ΑΑ. χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ καθθανών.

THE ALCESTIS OF

SCENE III.

ALCESTIS' FAREWELL.

ALCESTIS reclining on a couch on the stage. ADMETUS is standing weeping by, and the two little children are looking sorrowfully on. ALCESTIS begins:—

- ΑΛ. "Αδμηθ', ὄρᾱς γὰρ τὰμὰ πράγμαθ' ὥς ἔχει,
λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.
ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν, 150
θνήσκω, παρόν μοι μὴ θανεῖν, ὑπὲρ σέθεν,
ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν δν ἤθελον,
καὶ δῶμα ναεῖν ὄλβιον τυραννίδι,
κοῦκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου
ζῶν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην 155
ἦβης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.
[rather scornfully]
καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν,
καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,
καλῶς δὲ σῶσαι παῖδα κεῦκλεῶς θανεῖν.
μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἐλπίς ἦν 160
σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα.
κἀγὼ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,
κοῦκ ἂν μονωθεῖς σῆς δάμαρτος ἔστενες,
καὶ παῖδας ὠρφάνευες. ἀλλὰ ταῦτα μέν
θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν. 165

EURIPIDES.

[*with a sigh*] εἶεν· σύ νύν μοι τῶνδ' ἀπόμνησαι χάριν·
 [*rather sadly*] αἰτήσομαι γάρ σ' ἄξιαν μὲν οὔποτε·
 ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον·
 δίκαια δ', ὥς φήσεις σύ· τούσδε γὰρ φιλεῖς·
 οὐχ ἦσσον ἢ 'γὼ παῖδας, εἴπερ εὖ φρονεῖς· 170
 τούτους ἀνάσχου δεσπότης ἐμῶν δόμων,
 καὶ μὴ 'πιγῆμης τοῖσδε μητρὶαν τέκνοις,
 ἥτις κακίων οὖσ' ἐμοῦ γυνὴ φθόνῳ
 τοῖς σοῖσι κἀμοῖς παισὶ χεῖρα προσβαλεῖ.
 [*earnestly*]
 μὴ δῆτα δράσης ταῦτά γ', αἰτοῦμαί σ' ἐγώ. 175
 ἐχθρὰ γὰρ ἢ 'πιούσα μητρὶα τέκνοις
 τοῖς πρόσθ', ἐχθρὸν οὐδὲν ἡπιωτέρα.
 καὶ παῖς μὲν ἄρσιν πατέρ' ἔχει πύργον μέγαν,
 [*to the girl*] σὺ δ' ὦ τέκνον μοι πῶς κορευθήσῃ καλῶς;
 πόλας τυχοῦσα συζύγου τῷ σὺ πατρί; 180
 [*gloriously*] μὴ σοὶ τι' αἰσχρὰν προσβαλοῦσα κληδὸνα
 ἦβης ἐν ἀκμῇ σοὺς διαφθείρῃ γάμους.
 οὐ γάρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
 οὔτ' ἐν τόκοις σοῖσι θαρσυνεῖ, τέκνον,
 παροῦσ', ἴν' οὐδὲν μητρὸς εὐμενέστερον. 185
 δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ εἰς αὔριον
 οὐδ' ἐς τρίτην μοι μὴνὸς ἔρχεται κακόν,
 ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὔσι λέξομαι.
 χαίροντες εὐφραίνουσθε· καὶ σοὶ μέν, πόσι,
 γυναικ' ἀρίστην ἔστι κομπάσαι λαβεῖν, 190
 [*to the children*] ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι.
 [*sinks back.*]

THE ALCESTIS OF

οὐ δῆτ', ἐπεὶ μοι ξυμφορὰ μὲν οὐδὲν ἂν
 μείων ἐγγίγνεται, ἀξενώτερος δ' ἐγώ.
 καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ᾔην κακόν,
 δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.
 αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
 ὅτανπερ Ἄργους διψίαν ἔλθω χθόνα.

330

XO. πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
 φίλου μολόντος ἀνδρός, ὥς αὐτὸς λέγεις ;

AA. οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
 εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

335

[waving his hand to the CHORUS as he goes]

καὶ τῷ μὲν, οἶμαι, δρῶν τὰδ' οὐ φρονεῖν δοκῶ,
 οὐδ' αἰνέσει με· τὰμὰ δ' οὐκ ἐπίσταται
 μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.

[Exit into the palace.]

EURIPIDES.

SCENE V.

PHERES AND ADMETUS.

Enter PHERES and a train of attendants, bearing robes and chaplets, flowers and bracelets for the dead. ADMETUS enters also from the palace, quiet and sad.

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
ἐσθλῆς γάρ, οὐδεὶς ἀντερεῖ, καὶ σώφρονος 340
γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν
φέρειν ἀνάγκη, καί περ ὄντα δύσφορα.
δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεῶν,
ἣτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον, 345
καὶ μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ
στέρέντα γήρα πενθίμῳ καταφθίνειν,
πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
γυναιξίν, ἔργον τλᾶσα γενναῖον τόδε.

[*The funeral procession here advances across the stage on its way to the tomb. PHERES turns and addresses the bier:—*]

ὦ τόνδε μὲν σώσας, ἀναστήσας δὲ 350
ἡμᾶς πίτνοντας, χαῖρε, κἂν Ἀϊδου δόμοις
εὖ σοι γένοιτο· φημὶ τοιούτους γάμοις
λύειν βροτοῖσιν, ἢ γαμῶν οὐκ ἄξιον.

[*The bearers stop and lay down the bier.*]

ΑΔ. [*stern and cold*]

οὐτ' ἤλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον

THE ALCESTIS OF

ΑΔ. [*bitterly and wildly*]

ἄγουν με σὺν σοι πρὸς θεῶν ἄγουν κάτω.

ΑΔ. ἀρκοῦμεν ἡμεῖς οἱ προθυήσκοντες σέθεν.

24

ΑΔ. ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.

ΑΔ. [*fainter*] καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

ΑΔ. ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΔ. [*fainter*] ὥς οὐκέτ' οὔσαν οὐδὲν ἂν λέγοις ἐμέ.

ΑΔ. [*putting the children forward*]

ὄρθου πρόσωπον, μὴ λίπης παῖδας σέθεν.

25

ΑΔ. οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρειτ' ὦ τέκνα.

ΑΔ. βλέψον πρὸς αὐτοὺς βλέψον.

ΑΔ. οὐδέν εἰμ' ἔτι. [*closing her eye*]

ΑΔ. τί δρᾷς; προλείπεις;

ΑΔ. χαῖρ'. [*she dies*]

ΑΔ. [*covering his face with his hand*] ἀπωλόμην τάλας.

ΧΟ. [*solemnly*] βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

[*The children break out into bitter wailing, and ADMETUS bows himself upon the bed.*]

EURIPIDES.

SCENE IV.

HERAKLES.

Enter HERAKLES from the country, with a club and lion's skin. He passes in front of the palace gates, and walks to the edge of the terrace, and from there addresses the CHORUS in a hearty voice.

ΗΡΑΚΛΗΣ.

ξένοι, Φεράλας τῆσδε κωμῆται χθονός, 255

Ἄδμητον ἐν δόμοισιν ἄρα κιγχάνω ;

ΧΟ. ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.

ἀλλ' εἰπέ χρεῖα τίς σε Θεσσαλῶν χθόνα
πέμπει, Φεράλων ἄστν προσβῆναι τόδε.

ΗΡ. Τιρυνθίῳ πράσσω τιw' Εὐρυσθεῖ πόνον. 260

ΧΟ. καὶ ποῖ πορεύει ; τῷ προσέξενξαι πλάνω ;

ΗΡ. Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

ΧΟ. πῶς οὖν δυνήσει ; μῶν ἄπειρος εἰ ξένου ;

ΗΡ. ἄπειρος· οὐπω Βιστόνων ἦλθον χθόνα.

ΧΟ. οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης. 265

ΗΡ. ἀλλ' οὐδ' ἄπειπεῖν τοὺς πόνοὺς οἷόν τέ μοι.

ΧΟ. κτανὼν ἄρ' ἤξεις ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡ. [*with cheerful confidence*]

οὐ τόνδ' ἀγῶνα πρῶτον ἀν δράμοιμ' ἐγώ.

ΧΟ. τί δ' ἀν κρατήσας δεσπότην πλέον λάβοις ;

ΗΡ. πῶλους ἀπάξω κοιράνῳ Τιρυνθίῳ. 270

ΧΟ. οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.

ΗΡ. [*undismayed*] εἰ μή γε πῦρ πνέουσι μυκτῆρων ἄπο.

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XO. ἀλλ' ἄνδρας ἀρταμοῦσι λαιψηραῖς γνάθοις.

HP. θηρῶν ὀρείων χόρτον, οὐχ ἵππων, λέγεις.

XO. φάτνας ἰδοὺς ἂν αἵμασιν πεφυρμένας.

275

HP. ἀλλ' οὐτὶς ἔστιν ὃς τὸν Ἀλκμήνης γόνου
τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται.

[Enter ADMETUS from the palace, his head shorn in token of grief.]

XO. καὶ μὴν ὃδ' αὐτὸς τῆσδε κοῖρανος χθονὸς
Ἄδμητος ἔξω δωμάτων πορεύεται.

AA. χαῖρ', ὦ Διὸς παῖ Περσέως ἀφ' αἵματος.

280

HP. Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἀναξ.

AA. [sadly] θέλοιμ' ἂν εὖνουν δ' ὄντα σ' ἐξεπίσταμαι.

HP. τί χρῆμα κουρᾷ τῇδε πενθίμῳ πρέπεις ;

AA. θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.

HP. [anxiously] ἀπ' οὖν τέκνων σῶν πημονὴν εἶργοι θεός. 285

AA. ζῶσιν κατ' οἴκους παῖδες οὗς ἔφυς' ἐγώ.

HP. πατήρ γε μὴν ὥραϊος, εἴπερ οἴχεται.

AA. κακέϊνος ἔστι χῆ τεκοῦσά μ', Ἡράκλεις.

HP. οὐ μὴν γυνή γ' ὄλωλεν Ἀλκηστὶς σέθεν ;

AA. [hesitating] διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν. 290

HP. πότερα θανούσης εἶπας ἢ ζώσης ἔτι ;

AA. [darkly] ἔστιν τε κοῦκέτ' ἔστιν, ἀλγύνει δέ με.

HP. οὐδέν τι μᾶλλον οἶδ'. ἄσημα γὰρ λέγεις.

AA. οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών ;

HP. οἶδ' ἀντὶ σοῦ γε καθθανεῖν ὑφειμένην.

295

AA. πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε ;

HP. ἦ, μὴ πρόκλαι' ἄκοιτιν, ἐς τόδ' ἀναβαλοῦ.

AA. τέθνηχ' ὁ μέλλων, κοῦκέτ' ἔσθ' ὁ καθθανών.

HP. χωρὶς τότ' εἶναι καὶ τὸ μὴ νομίζεται.

EURIPIDES.

- ΑΔ. σὺ τῇδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ. 300
 ΗΡ. τί δῆτα κλαίεις ; τίς φίλων ὁ καταθάνων ;
 ΑΔ. γυνή· γυναικὸς ἀρτίως μεμνήμεθα.
 ΗΡ. ὀθνεῖος, ἥ σοι συγγενὴς γεγῶσά τις ;
 ΑΔ. ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαῖα δόμοις.
 ΗΡ. πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον ; 305
 ΑΔ. πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.
 ΗΡ. φεῦ.
 εἶθ' ἡὔρομέν σ', Ἄδμητε, μὴ λυπούμενον.
 ΑΔ. ὥς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον ;
 ΗΡ. ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.
 ΑΔ. οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν. 310
 ΗΡ. λυπουμένοις ὀχληρὸς, εἰ μόλοι, ξένος.
 ΑΔ. τεθνῶσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.
 ΗΡ. αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι φίλοις.
 ΑΔ. χωρὶς ξενῶνές εἰσιν οἱ σ' ἐσάξομεν.
 ΗΡ. μέθες με, καί σοι μυρίαν ἔξω χάριν. 315
 ΑΔ. οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν.
 [calling an attendant] ἡγοῦ σύ, τῶνδε δωματῶν ἐξωπίους
 ξενῶνας οἷξας, τοῖς τ' ἐφeskτῶσιν φράσον
 σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε
 θύρας μεσαύλους· οὐ πρέπει θοιωμένους 320
 κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.
 [attendant leads off HERAKLES and shuts the inner door.]
 ΧΟ. τί δρᾶς ; τοσαύτης ξυμφορᾶς προκειμένης,
 Ἄδμητε, τολμᾶς ξενοδοχεῖν ; τί μῶρος εἶ ;
 ΑΔ. ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα
 ξένον μολόντα, μᾶλλον ἂν μ' ἐπήνεσας ; 325

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νεῖσθ'. εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο
τὴν σὴν πατρίαν ἐστῖαν, ἀπεῖπον ἄν.

[turning to the funeral procession]

ἡμεῖς δέ, τοῦν ποσὶν γὰρ οἰστέον κακόν,
στεύχωμεν, ὥς ἂν ἐν πυρῇ θῶμεν νεκρόν.

465

[They march solemnly away to the burial.]

EURIPIDES.

SCENE VI.

HERAKLES AND THE SERVANT.

Enter from within an old servant, gloomy and discontented.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἤδη καπὸ παντοίας χθονὸς
ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,
οἷς δειπνα προὔθηκ'· ἀλλὰ τοῦδ' οὐπω ξένου
κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην.

ὃς πρῶτα μὲν πευθοῦντα δεσπότην ὄρων 470

εἰσῆλθε κατόλμησ' ἀμείψασθαι πύλας.

ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο

τὰ προστυχόντα ξένια, συμφορὰν μαθών,

ἀλλ' εἴ τι μὴ φέροισιν, ὥτρυνεν φέρειν.

ποτήρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν 475

πίνει μελαίνης μητρὸς εὖζωρον μέθυ,

ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλῶξ

οἶνον· στέφει δὲ κῶτα μυρσίνης κλάδοις,

ἄμους' ὑλακτῶν, δισσὰ δ' ἦν μέλη κλύειν·

ὁ μὲν γὰρ ᾗδε, τῶν ἐν Ἀδμήτου κακῶν 480

οὐδὲν προτιμῶν, οἰκείται δ' ἐκλαίμεν

δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ

τέγγοντες· Ἀδμητος γὰρ ᾧδ' ἐφίετο.

καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστιῶ

ξένον, πανοῦργον κλῶπα καὶ ληστήν τινα, [bitterly] 485

[touched and gently]

ἦ δ' ἐκ δόμου βέβηκεν, οὐδ' ἐφεσπόμεν,

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οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμὴν
 δέσποιναν, ἣ 'μοὶ πᾶσι τ' οἰκείταισιν ἦν
 μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο,
 ὄργας μαλάσσουσ' ἀνδρός. ἄρα τὸν ξένον 490
 στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον ;

[The door of the inner court opens and HERAKLES comes out flushed and crowned. He goes up with boisterous cheerfulness to the old man, and lays his hand on his shoulder.]

HP. οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις ;
 οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
 εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί.
 σὺ δ' ἄνδρ' ἐταῖρον δεσπότην παρόνθ' ὄρων, 495
 στυγνῶ προσώπῳ καὶ συνωφρωμένῳ
 δέχει, θυραίου πῆματος σπουδὴν ἔχων.

[drawing him aside]

δεῦρ' ἔλθ' ὅπως ἂν καὶ σοφώτερος γένη.
 τὰ θνητὰ πράγματ' οἶδας ἦν ἔχει φύσιν ;
 οἶμαι μὲν οὐ· πόθεν γάρ ; ἀλλ' ἄκουέ μου. 500

βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
 οὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται
 τὴν αὔριον μέλλουσιν εἰ βιώσεται·
 τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται,
 καὶ οὐ διδασκόν, οὐδ' ἀλίσκεται τέχνη. 505

ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
 εὐφραине σαυτόν, πῶε, τὸν καθ' ἡμέραν
 βίον λογίζου σόν, τὰ δ' ἄλλα τῆς τύχης.
 τίμα δὲ καὶ τὴν πλείστον ἡδίστην θεῶν
 Κύπριν βροτοῦσιν· εὐμενὴς γὰρ ἡ θεός. 510

EURIPIDES.

- γὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
 ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν·
 οἶμαι μέν. οὐκ οὖν τὴν ἄγαν λύπην ἀφείς
 πίει μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας,
 [pointing to the inner gates of the strangers' chamber]
 στεφάνοις πυκασθείς; καὶ σάφ' οἶδ' ὀθούνεκα 515
 τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος φρενῶν
 μεθορμιεῖ σε πίτυλος ἐμπεισὼν σκύφον.
 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν,
 ὥς τοῖς γε σεμνοῖς καὶ συνωφρωμένοις
 ἀπασίν ἐστιν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ, 520
 οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.
- ΘΕ.** [pretulant] ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
 οὐχ οἷα κόμου καὶ γέλωτος ἄξια.
- ΗΡ.** γυνὴ θυραῖος ἢ θανούσα· μὴ λίαν
 πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται. 525
- ΘΕ.** [surprised] τί ζῶσιν; οὐ κάτοισθα τὰν δόμοις κακά.
- ΗΡ.** εἰ μή τι σός με δεσπότης ἐψεύσατο.
- ΘΕ.** [shaking his head] ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.
- ΗΡ.** οὐ χρῆν μ' ὀθνείου γ' οὔνεκ' εὖ πάσχειν νεκροῦ;
- ΘΕ.** [bitterly] ἡ κάρτα μέντοι καὶ λίαν θυραῖος ἦν. 530
- ΗΡ.** [arrested] μὴν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραξέ μοι;
- ΘΕ.** χαίρων ἴθ'· ἡμῖν δεσποτῶν μέλει κακά.
- ΗΡ.** [startled] ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.
- ΘΕ.** οὐ γάρ τι κωμάζοντ' ἂν ἡχθόμην σ' ὀρών.
- ΗΡ.** ἀλλ' ἢ πέπονθα δειν' ὑπὸ ξένων ἐμῶν; 535
- ΘΕ.** οὐκ ἤλθες ἐν δέοντι δέξασθαι δόμοις·
 πένθος γὰρ ἡμῖν ἐστί· καὶ κουρὰν βλέπεις

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μελαμπέπλους στολμούς τε.

HP.

τίς δ' ὁ καταθάνων ;

μῶν ἢ τέκνων τις φροῦδος ἢ πατὴρ γέρων ;

ΘΕ. [*solemnly*] γυνὴ μὲν οὖν ὤλωλεν Ἀδμήτου, ξένη. 540

HP. [*shocked*] τί φῆς ; ἔπειτα δῆτά μ' ἐξενίξετε ;

ΘΕ. ἡδέϊτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.

HP. [*touched*] ὦ σχέτλι', οἷας ἤμπλακες ξυναόρου.

ΘΕ. ἀπαλώμεσθα πάντες, οὐ κείνη μόνη.

HP. ἀλλ' ἡσθόμην μέν, ὅμμ' ἰδὼν δακρυρροοῦν 545

κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθέ με

λέγων θυραῖον κῆδος ἐς τάφον φέρειν.

βίᾳ δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας

ἔπιπον ἀνδρὸς ἐν φιλοξένου δόμοις,

πράσσοντος οὕτω.

[*reposefully*] κᾶτα κωμάζω κάρα

550

στεφάνοις πυκασθεῖς ;

[*turning to the servant indignantly*] ἀλλὰ σοῦ τὸ μὴ
φράσαι,

κακοῦ τοσούτου δώμασιν προσκειμένου.

ποῦ καὶ σφε θάπτει ; ποῦ νιν εὐρήσω μολών ;

ΘΕ. ὀρθὴν παρ' οἴμον, ἢ 'πὶ Λάρισσαν φέρει,
τύμβον κατόψει ξεστὸν ἐκ προαστίου. [*Exit.*] 555

HP. [*soliloquizing*] ὦ πολλὰ τλᾶσα καρδία ψυχὴ τ' ἐμὴ,

νῦν δεῖξον οἷον παῖδά σ' ἢ Τιρυνθία

'Ηλεκτρύνος ἐγείνατ' Ἀλκμήνη Διί.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως

γυναῖκα κεῖς τότδ' αἰθῆς ἰδρῦσαι δόμον 560

'Αλκηστιν, Ἀδμήτη θ' ὑπουργῆσαι χάριν. [*Exit.*]

EURIPIDES.

SCENE VII.

RETURN OF ALCESTIS.

Re-enter ADMETUS alone from the funeral, utterly broken down with misery. He turns at the front and addresses the CHORUS.

- ΑΔ.** φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἄψεται ποτε,
 πολλῶν δὲ μόχθων εὐκλείης ἐπαύσατο. 565
 ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρὲς τὸ μόρσιμον,
 λυπρὸν διάξω βίον· ἄρτι μανθάνω.
 πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
 τίν' ἂν προσειπῶν, τοῦ δὲ προσρηθεὶς ὕπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ; 570
 ἢ μὲν γὰρ ἔνδον ἐξελαῖ μ' ἐρημία,
 γυναικὸς εὐνὰς εὐτ' ἂν εἰσίδω κενὰς
 θρόνους τ' ἐν οἴσιν ἴξω, καὶ κατὰ στέγας
 αὐχμηρὸν οὐδας, τέκνα δ' ἄμφι γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην 575
 στένωνσιν οἶαν ἐκ δόμων ἀπώλεσαν.
 τὰ μὲν κατ' οἴκους τοιάδ'· ἔξωθεν δέ με
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ζύλλογοι
 γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
 λεύσσω δάμαρτος τῆς ἐμῆς ὁμήλικας. 580
 ἐρεῖ δέ μ' ὅστις ἐχθρὸς ἂν κυρεῖ τάδε·
 'ἰδοῦ τὸν αἰσχροῦς ζῶνθ', ὃς οὐκ ἔτλη θανεῖν,

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‘ ἄλλ’ ἦν ἔγηνεν ἀντιδούς ἀψυχία
 ‘ πέφενγεν Ἄϊδην· κᾶτ’ ἀνὴρ εἶναι δοκεῖ;
 ‘ στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων 585
 ‘ θανεῖν.’ τοιάνδε πρὸς κακοῖσι κληδόνα
 ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι,
 κακῶς κλύνοντι καὶ κακῶς πεπραγότει;

[He turns and sees HERAKLES returning; who walks up to him and addresses him as follows; while behind him walks a veiled woman.]

HP. φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως,
 Ἄδιμτε, μομφὰς δ’ οὐχ ὑπὸ σπλάγχχνους ἔχειν 590
 σιγῶντ’. ἐγὼ δὲ σοῖς κακοῖσιν ἤξιον
 ἔγγυς παρεστὼς ἐξετάζεσθαι φίλος·
 σὺ δ’ οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικός, ἀλλὰ μ’ ἐξένιζες ἐν δόμοις,
 ὥς δὴ θυραίου πῆματος σπουδὴν ἔχων. 595
 κᾶστεψα κρᾶτα καὶ θεοῖς ἐλειψάμην
 σπονδὰς ἐν οἴκοις δυστυχούσι τοῖσι σοῖς.
 [gravely] καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε,
 οὐ μὲν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὦν δ’ οὐνεχ’ ἦκω δεῦρ’ ὑποστρέψας πάλιν 600
 λέξω. [bringing forward the veiled woman] γυναῖκα
 τήνδε μοι σῶσον λαβών,
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πράξας δ’ ὃ μὴ τύχοιμι, νοστήσαιμι γάρ,
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις. 605
 πολλῷ δὲ μόχθῳ χεῖρας ἤλθεν εἰς ἐμάς·

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ἀγῶνα γὰρ πάνδημον εὐρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
 ὄθεν κομίζω τήνδε νικητήρια
 λαβών· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν 610
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια·
 γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
 αἰσχροὺς παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
 ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρὴ· 615
 οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν
 ἤκω· χρόνῳ δὲ καὶ σύ μ' αἰνέσεις ἴσως.

44. [*looking up with vacant sorrow, and speaking quietly and
 sadly*] οὗτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεῖς
 ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
 ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ἦν προσκείμενον, 620
 εἰ τοῦ πρὸς ἄλλου δώμαθ' ὠρμήθης ξένου·
 ἄλις δὲ κλαίνειν τοῦμόν ἦν ἐμοὶ κακόν.
 γυναῖκα δ', εἰ πως ἔστιν, αἰτοῦμαί σ', ἀναξ,
 ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
 σώξειν ἄνωχθι Θεσσαλῶν· πολλοὶ δέ σοι 625
 ξένοι Φεραίων· μή μ' ἀναμνήσης κακῶν.
 οὐκ ἂν δυναίμην τήνδ' ὀρῶν ἐν δώμασιν
 ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
 προσθῆς· ἄλις γὰρ συμφορᾷ βαρύνομαι.
 [*gazing at the veiled figure*] ποῦ καὶ τρέφοιτ' ἂν δωμάτων
 νέα γυνή ; 630
 νέα γάρ, ὥς ἐσθῆτι καὶ κόσμῳ πρέπει.
 πότερα κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην ;

THE ALCESTIS OF

οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμὴν
 δέσποιναν, ἥ μοι πᾶσι τ' οἰκέταισιν ἦν
 μήτηρ· κακῶν γὰρ μυρίων ἐρρύνετο,
 ὄργας μαλάσσουσ' ἄνδρός. ἄρα τὸν ξένον 490
 στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον ;

[The door of the inner court opens and HERAKLES comes out flushed and crowned. He goes up with boisterous cheerfulness to the old man, and lays his hand on his shoulder.]

HP. οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις ;
 οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
 εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί.
 σὺ δ' ἄνδρ' ἐταῖρον δεσπότην παρόνθ' ὄρων, 495
 στυγνῷ προσώπῳ καὶ συνωφρωμένῳ
 δέχει, θυραίου πῆματος σπουδὴν ἔχων.

[drawing him aside]

δεῦρ' ἔλθ' ὅπως ἂν καὶ σοφώτερος γένη.
 τὰ θνητὰ πράγματ' οἶδας ἦν ἔχει φύσιν ;
 οἶμαι μὲν οὐ· πόθεν γάρ ; ἀλλ' ἀκούε μου. 500

βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
 κοῦκ ἔστι θνητῶν ὅστις ἐξεπίσταται
 τὴν αὔριον μέλλουσιν εἰ βιώσεται·
 τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται,
 καὶ οὐ διδασκόν, οὐδ' ἀλίσκεται τέχνη. 505

ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
 εὐφραине σαντόν, πῶε, τὸν καθ' ἡμέραν
 βίον λογίζου σόν, τὰ δ' ἄλλα τῆς τύχης.
 τίμα δὲ καὶ τὴν πλείστον ἡδίστην θεῶν
 Κύπριν βροτοῖσιν· εὐμενὴς γὰρ ἡ θεός. 510

EURIPIDES.

- HP. τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;
 AA. ἔγνωκα καὐτός, ἀλλ' ἔρωσ τίς μ' ἐξάγει.
 HP. τὸ γὰρ φιλῆσαι τὸν θανόντ' ἄγει δάκρυ. 660
 AA. ἀπώλεσέν με, καὶ τι μᾶλλον ἢ λέγω.
 HP. [*tenderly*], γυναικὸς ἐσθλῆς ἤμπλακες· τίς ἀντερεῖ;
 AA. ὥστ' ἄνδρα τόνδε μηκέθ' ἥδεσθαι βίῃ.
 HP. χρόνος μαλάξει, νῦν δ' ἔθ' ἡβάσκει κακόν.
 AA. χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν. 665
 HP. γυνή σε παύσει καὶ νέου γάμου πόθος.
 AA. [*wounded and shocked*]
 σίγησον· οἷον εἶπας. οὐκ ἂν ὥόμην.
 HP. τί δ' ; οὐ γαμεῖς γάρ, ἀλλὰ χηρεύσει λέχος;
 AA. οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.
 HP. μῶν τὴν θανούσαν ὠφελεῖν τι προσδοκᾷς; 670
 AA. [*reverently*] κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεών.
 HP. αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις.
 AA. ὥς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.
 HP. ἐπήνεσ' ἀλόχῳ πιστὸς οὐνεκ' εἰ φίλος.
 AA. θάνοιμ' ἐκείνην καίπερ οὐκ οὔσαν προδοῦς. 675
 HP. δέχου νυν εἴσω τήνδε γενναίων δόμων.
 AA. μή, πρὸς σε τοῦ σπείραντος ἄντομαι Διός. [*earnestly*]
 HP. καὶ μὴν ἁμαρτήσῃ γε μὴ δράσας τᾶδε.
 AA. καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι.
 HP. [*significantly*]
 πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις. 680
 AA. φεῦ. [*reluctantly*]
 εἶθ' ἐξ ἀγῶνος τήνδε μὴ "λαβές ποτε.
 HP. εἰδώς τι κἀγὼ τήνδ' ἔχω προθυμίαν.

THE ALCESTIS OF

ΑΔ. [*giving way*] νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.

HP. ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔ. [*to the attendants*]

κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 685

HP. [*hastily*] οὐκ ἂν μεθείην σοῖς γυναῖκα προσπόλοις.

ΑΔ. σὺ δ' αὐτὸς αὐτὴν εἷσαγ', εἰ δοκεῖ, δόμοις.

HP. ἔς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔ. [*colldly*] οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

HP. τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνη. 690

ΑΔ. ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

HP. τόλμα προτείνει χεῖρα καὶ θιγεῖν ξένης.

ΑΔ. [*putting out his hand reluctantly*]

καὶ δὴ προτείνω, Γοργόν' ὥς κατατόμφ.

HP. ἔχεις ; **ΑΔ.** ἔχω. [*taking the veiled woman*]

HP. ναί, σῶζέ νυν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 695

βλέψον δ' ἔς αὐτήν, εἴ τί σοι δοκεῖ πρέπειν

γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.

ΑΔ. [*unveiling her, and discovering the lost ALCESTIS*]

ὦ θεοί, τί λέξω ; θαῦμ' ἀνέλπιστον τόδε·

γυναῖκα λεύσσω τήνδ' ἔμην ἐτητύμωσ,

ἣ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ; 700

[*in incredulous agitation*]

HP. οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρῃς δάμαρτα σήν.

ΑΔ. [*still bewildered*] ὄρα γε μὴ τι φάσμα νερτέρων τόδ' ἦ.

HP. οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.

ΑΔ. ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἔμην ;

HP. σάφ' ἴσθ'. ἀπιστεῖν δ' οὐ σε θαυμάζω τύχην. 705

EURIPIDES.

ΑΔ. θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν ;

ΗΡ. πρόσσειπ'. ἔχεις γὰρ πᾶν ὅσον περ ἤθελες.

ΑΔ. ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
ἔχω σ' ἀέλπτως, οὔ ποτ' ὄψεσθαι δοκῶν.

[embracing her with tears]

νῦν γὰρ μεθρημόσμεσθα βελτίω βίον 710

τοῦ πρόσθεν· οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

THE END.

THE ALCESTIS OF EURIPIDES.

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THE ALCESTIS OF

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So here: Apollo says, 'It is my custom.'

Death replies, 'Yes, and it is your custom also to be unjust,' &c.

EURIPIDES.

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THE ALCESTIS OF

ΑΔ. [*giving way*] νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.

HP. ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔ. [*to the attendants*]

κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 685

HP. [*hastily*] οὐκ ἂν μεθείην σοῖς γυναῖκα προσπόλοις.

ΑΔ. σὺ δ' αὐτὸς αὐτὴν εἷσαγ', εἰ δοκεῖ, δόμοις.

HP. ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔ. [*coldly*] οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

HP. τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ. 690

ΑΔ. ἀναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

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ΑΔ. [*putting out his hand reluctantly*]

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EURIPIDES.

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THE ALCESTIS OF

60. Eurystheus was the master Herakles was forced to serve, who set him the tasks well known as 'the toils of Herakles.' This was the 8th of the series. Diomedes, king of the Thracian tribe called Bistones, fed his horses with human flesh. Eurystheus ordered Herakles to fetch them to Mycenæ. After some adventures, Herakles defeated the Bistones, killed Diomedes, and gave him to the horses to eat. This tamed them, and he took them easily to Mycenæ.
63. *σε . . γυναῖκα*, double acc. after verb of 'depriving,' the regular construction both in Greek and Latin.
64. *χάρις*, 'thanks.'
66. *πλέον λαμβάνειν*, 'to get advantage.' Notice the double *ἄν*.
67. *δ' οὖν*, 'but anyhow.'
68. *κατάρχομαι*, 'to begin the rite,' a technical word used in describing sacrifices. The act was cutting a lock from the victim's head and burning it in the sacrificial fire. (See Scenes from 'Electra,' 406).
69. *θεῶν*, 'sacred to the gods.' This is really the gen. of possession. We find *ἴδιος, οἰκείος, ἄγιος, πρέπων* (Aj. 534), used in the same way with gen.
70. *ἀγνίστη*, subjunctive indefinite; in poetry this use is (though rarely) permitted without the *ἄν* attached to the pronoun or conjunction. (Scenes from 'Ion,' 409).

SCENE II.

74. *συγγνωστόν*, 'is pardonable.'
75. *εἴτ' οὖν*. *οὖν* is often added to the *second* alternative; [sometimes even where the second is negative, and the negative is omitted, as Antig. 722].
77. *βλέπω*, regular Greek poetic word for 'live.'

EURIPIDES.

79. οἷας, gen. after ἀμαράνω. 'Unhappy man! how noble art thou, and how noble is the wife thou lovest.'
80. πρὶν ἂν. This, the *indefinite* form of πρὶν, is only used with a negative preceding. The reason is simple. 'Before' is only indefinite when a negative precedes. 'I will not leave before he comes.' Here my leaving is contingent on something out of my own control. 'I will leave before he comes.' Here I can leave when I please.
82. Supply the answer to the question. The line gives only the reason. βιάζεται, 'presses.'
83. τὰ πρόσφορα, 'what is fit,' i.e. funeral preparations.
85. Notice the nominative in the dependent participial clause, according to the regular Greek usage in oratio obliqua, when the oblique subject is the same as the principal subject.
86. μακρῶ, 'by far.' [Often so used with superlatives, &c. See l. 5.]
88. ὑπερβεβλημένη, 'she who has surpassed.' Middle part.
90. προτιμῶσα. See 85.
93. κυρίαν, 'the appointed day.' κύριος is prop. 'that which controls or has the power;' so, of times, it means 'the right time.'
95. δόμων, i.e. chests or closets.
96. Notice the middle ἀσκέομαι, because it was her own body she decked.
99. προς-πίτνω. [Stem πετ- or πιτ-. Commoner form reduplic. πι-πετ- = πιπιτ-] 'to fall before,' 'kneel to.'
103. θανεῖν, infin. after verb of praying.
ἀώρους [ῥα], 'untimely.'
105. οἱ [εἰσί].
107. πτόρθος, 'a shoot.' φόβη, 'foliage.'
108. τοῦπιόν, τὸ ἐπιόν, 'the impending' evil.

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112. 'Where I lost my maidenhood by this man, in whose cause I die.'
περί is used instead of the commoner *ὑπέρ*. The meaning is very slightly different.
115. *προδοῦναι*. To refuse to die for her husband would be a *betrayal* of her duty as a wife. See the preface on the noble ideal of marriage in this play.
117. *σώφρων*, 'pure.' The *ἄν* is inserted, and suggests a verb, *εἶη*. 'Purer, she could not, happier perchance.' (The omission of 'be' in this line is like the omission in the Greek.)

These beautiful lines suffer a most ludicrous parody in the *Knights* of Aristophanes, where the Paphlagonian, when utterly defeated, throws away his chaplet, and says to it:—

*σὲ δ' ἄλλος τις λαβὼν κекτήσεται,
 κ λ ε π τ η ς μὲν οὐκ ἄν μᾶλλον, εὐτυχὴς δ' ἴσως.*

119. [*ὀφθαλμο-*, 'eye, *τεγγ-*, 'bedew']. *πλημμυρίς*, 'flood.'
 The derivation is uncertain.
120. *εἶχεν κόρον*, 'she had her fill.'
122. *πολλά*, 'many times.' *ἐπεστράφη*, 'returned.'
124. *ἔξ- ἀρτάω*. [*αρ-*, fit], 'to attach to.' Construe 'clinging.'
 [The *ἔξ*, where we say 'to,' throws great light on many genitives of contact.]
129. *κακός*, 'mean' in station.
130. Naturally shortened phrase, instead of the accurate but clumsy *καὶ ὑφ' οὗ οὐ προσηρρήθη πάλιν*.
132. *κατθανὼν* = *εἰ κατέθανε*.
130. *λήσεται*, 'shall forget' (act). *λελήσεται*, 'shall be forgetful' (state).
142. *ἀκρίς*, 'ray.'
144. *εὖ φρονεῖν*, 'to be well disposed.'

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SCENE III.

147. ἔχω, when intrans., means 'to be' in a state, and is used with adverbs.
150. 'At my life's price I set thee to see the light.'
151. παρόν, accus. absol. The impersonals ἐξόν, δέον, παρόν, προσήκον, &c., are used accus. instead of genitive, probably on the same principle as the accus. of duration of time. 'I die, when it is in my power not.' Cf. ἦκον, 158.
154. I read κοῦκ, to make the sentence correct.
ἀποσπασθεῖσα [σπα-, 'pull'].
156. ἐν οἷς, 'among which.'
157. χῆ = καὶ ἡ.
158. 'When they had come [lit. when it had come to them, 151] to a fair time of life to die.'
162. ἂν ἔζων, 'I should have now been living,' the regular use of ἂν with imperf.
167. The γὰρ is rather sad here: 'You need not fear—I shall ask a full requital.'
ἀξίαν, i.e. χάριν, 'an equal return.'
169. δίκαια δ' answers to ἀξίαν μέν, and is governed by αἰτήσομαι.
171. ἀνάσχου, 'suffer,' 'put up with.'
172. ἐπι-γαμεῖν, accurately, 'to marry a second wife.'
174. χεῖρα προσβάλλειν, as we say, 'to lay hands on.'
179. κορευθήσῃ, 'shalt thou grow to maidenhood.'
181. μὴ. According to the regular Greek rapidity, the verb 'I fear' is here omitted. Cf. Demosth. Olynth. 1 (near the end). μὴ πικρὸν εἰπεῖν ἦ, 'I fear it is a harsh thing to say, but.'
- The negative of this, οὐ μὴ with subjunctive, is common enough.
- κληδών, 'name.' [κλε- καλ-, 'call.']

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183. *νυμφεύω* in its rarer transitive sense of 'to give in marriage.'
188. *λέξομαι*, fut. med. for pass. In certain *old* verbs and nearly all *pure* verbs there is a tendency to this usage.
190. *λαβεῖν*, 'that thou didst find.'
191. *μητρὸς* [*ἀρίστης*], of course.
194. *κεκλήσει*. Notice the perfect future, [state, not act], 'thy name shall be.'
195. *ἄνδρα*, predicate.
196. *οὕτως* goes with the adjective.
197. *ἄλλως*, 'otherwise' than *εὐγενής*. Whether she be noble or beautiful.
199. *γενέσθαι*, 'that I may have:' ordinary infin. of petition. *ὠνήμην*, another form of *ὠνάμην*, is 2. aor. med. of *ὀνίνημι*, 'we reaped no benefit' (since she is now dying).
200. *τὸ σὸν πένθος*, 'grief for thee.' Regular Greek usage, like *σὸς πόθος*, *σὴ εὐνοία*, &c.
201. *ἕς τ' ἄν*, = Homeric *εἰσόκεν*, 'as long as.'
209. *βαρβίτος* [oriental stem], 'lyre.'
210. *Λίβυν*, because it was made of the African lotus.
217. *τέρψιν*, for acc. see 7.
218. *ἀπαντλέω* [*ἄντλος*, 'bilge-water'], lit. 'pump,' so 'draw off,' 'lighten.'
219. *φοιτάω*, 'visit.'
222. *κόρη Δήμητρος*, Persephone. *πόσις*, Pluto.
225. *οὐπί*, ὁ *ἐπί*.
226. *ἔσχον*, 'held back.'
227. *ἐκείσε*, because motion is implied.
230. *σοι*, dat. of compendious comparison. Instead of saying, 'the same as (or 'with') the cedar where thou art laid,' he says, 'the same with thee.'
ὁ αὐτός regularly takes this neat dative.

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232. This touching line is also parodied in the *Acharnians* of Aristophanes, where the Athenian is addressing an eel which he has ordered to be cooked, and says:—
μηδὲ γὰρ θανὼν σοῦ χωρὶς εἶην ἐντετευτλανωμένης.
 'Never, not even in death, may I lose thee, *well stewed in beetroot.*'
234. *γαμεῖν*, fut. infin.
237. *ἐπὶ τοῖσδε*, 'on these terms.'
241. *ὅτε ζῆν χρῆν*. Notice *past χρῆν*, 'when I most needed to live.'
243. *μαλάσσω*, lit. 'soften.' 'Time shall soothe thee.'
245. *ἀρκούμεν*, 'suffice.'
247. *καὶ μὲν*, 'and now,' denoting, as it does so often (and so naturally), a new feeling or thought.
248. *ἀπωλόμην*, immediate aorist, 'I am dead.'
249. 'Thou mayst say of me, she is no longer aught.'

SCENE IV.

255. *κωμῆται* [*κώμη*, 'a village,' stem. *κι-*, 'lie,' whence *ci-* vis, quies, Germ. *heim*, our home, -ham], 'peasants.'
256. *κιγχάνω*, subj. 'can I find?' (Deliberative.)
260. Eurystheus of Tiryns, whom Herakles had to serve for twelve years, and for whom he did his famous labours. He is now on his way to his eighth labour, the capture of the horses of the Thracian Diomedes. The difficulty was, that the horses were fed on human flesh. Herakles tamed them by giving them their master to eat. Cf. line 60.
261. *πρόσκειναι*, 'art thou bound?'
καὶ ποῖ, implies surprise. Ag. 280.
264. *Βιστόνων*, the Thracian tribe, of whom Diomedes was king.
266. *ἀπειπεῖν*, prop. 'to renounce,' 'to cry off.'

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269. πλείον, 'what gain?'
273. ἀρταμείω, 'tear.' [Deriv. unknown.]
λαϊψηρός, 'swift.'
274. χόρτος, 'food.'
275. φάτνη, 'the manger.'
280. Perseus was the ancestor of Alkmena, the mother of Herakles.
282. θέλοιμ' ἄν [χαίρειν], with a half-bitter turn given to the greeting, 'I would fain' rejoice: but, &c.
283. τί χρεῖμα, 'what thing' = 'why.'
285. A pious way of saying, 'I hope none of your children are dead.'
287. γε μὴν, 'however.' [Lit. 'your father *at least then* (if not your children) is ripe for death.']
291. The participles are genitive absolute. εἶπας, 'dost thou mean,' immediate aor.
294. μοίρας, attracted into case of relative, like 'urbem quam statuo, vestra est.'
295. ὑφειμένην, 'has submitted,' perf. middle. Any verb of which the pres. middle can be used deponent, can use the pass. perf. form also deponent.
296. ἤνεσεν, cf. line 2.
297. ἐς τὸδ', 'till then,' i.e., 'till she actually dies.'
298. 'Who is to die is dead' to all intent.
299. χωρὶς νομίζεται, 'are counted different.' χωρὶς, adv. 'apart.'
300. 'Thou judgest one way, I another.'

All this rather frigid dialogue is introduced to put Herakles off the scent, without any actual verbal falsehood on the part of Admetus. His hospitable motive induces him to deceive Herakles, and make him believe it is some unimportant person in Admetus' household who is dead.

302. ἀπρίως, 284.

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304. ἀναγκαία, 'connected.' Same metaphor as Latin *necessarius*, English 'tie,' 'bound.'
308. ἵπορράπτειν, lit. 'to stitch.' So, to 'weave,' 'contrive.'
317. ἐξώπιος [οπ-], 'out of sight of.'
319. ἐν, adverbially, 'therein,' in the court.
320. μέσανδος, 'in the mid-court,' shutting off the guest-room from the dwelling-house.
329. The accus. inf. here used as an expansion or explanation of τοῦτο. Cf. 436.
336. τῷ μὲν, the speaker of the chorus.

SCENE V.

351. πτ-ν-ω, nasalized present from stem πττ, πτερ, 'fall,' instead of the common reduplicated πτ-πττ-ω, πίπτω.
353. λύνειν, ['pay,' lit.] i.e., 'are profitable.' The full phrase is λύνειν τέλη, or λυσιτελεῖν, 'pay expenses,' τέλη being the dues or taxes.
355. ἐν φίλοισι . . λέγω, 'I count among my friends.'
367. διαπρέπεις, 'art eminent.' διά giving idea of distinction, as in διακρίνω, διαγιγνώσκω.
373. ἀγών, 'a battle;' of anything hard to do.
376. ἂν ἔζων, 'should have lived on.' Impf. giving 'continuance.'
378. καὶ μὲν [lit. 'and there'], so here, as often, 'and yet.'
380. διάδοχος [lit. 'receiving through' the hands of another, a transmitted heritage], 'heir.'
382. διαρπάσαι, infin. explanatory or epexegetic, 'to spoil.'
383. Sense: You cannot say I was disrespectful to your old age: I have always been most reverent; and this is your return!
387. οὐκ ἂν φθάνοις φυντεύων, lit. 'you cannot be too quick in

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- begetting' [*φθάνω*, 'to anticipate,' 'to do a thing first'], i.e., 'lose no time, beget. . .'
388. [*γηρο-βοσκ*, 'old age,' 'cherish'].
391. *τοῦπί σε*, 'as far as lies in you,' 'for all you did to help.'
392. *αὐγὰς εἰσορῶ*, 'see the sunbeam,' regular Greek phrase for life.
396. *οὐδεὶς βούλεται* is no violation of the Cretic, as *οὐδεὶς* is really two words.
- 394-7. Aesop's fable about the old man who called on Death, and then repented when he came, embodies this notion.
400. *αὐχέῖς ἐλαύνειν κακοῖς*, 'make bold to smite with reviling.'
405. *οὐ βαλὼν οὕτως ἄπει*, 'thou shalt not smite and go thus straight away,' i.e., 'you won't get off without a reply.'
410. *σαντῷ ἑφους*, 'for thyself thou art born:' every man must bear his own fate.'
412. *πολυπλήθους γῆας*, 'wide-acred lands.' The *πλείθρον* was 100 feet.
415. Sense: 'I don't want you to die for me, and I don't see why I should die for you.'
417. *κάτω*, in Hades.
419. *διεμάχου*, 'resisted.' *θανεῖν* is consecutive really, expresses the result of *διεμάχου*, and therefore has the *μή*. This is the case with all words of refusing, preventing, forbidding, and similar negative ideas.
422. *ἡσσημένος* takes the genitive on the same principle as *ἡσσαν*.
424. 'Thou hast cleverly found [means]' . . .
431. *πλείω*, 'too much.'
436. *ταῦτόν γάρ*, 'why, is it the same thing that' . . .
- The accus. inf. in Greek can be used whenever it is required to express 'the fact that,' 'the idea that,' grouping the phrase as a single subject or object. It is far more widely used, therefore, than in Latin.

EURIPIDES.

438. 'There, then, live longer than Zeus!' a taunt, of course.
 443. *πρὸς ἡμῶν* [lit. 'from us'], so, poet. usage, for 'by us.'
 449. Sense: 'at least I am alive, and not a poor corpse buried amidst contempt.'
 451. *κακῶς ἀκούειν*, like Lat. male audire, 'to be ill-spoken of.'
 453. Sense: Better to be shameless than silly, like Alcestis
 This heartless, impotent insult ends the wrangle, as it rouses Admetus to order him out.
 456. *κηδεσταῖς*, 'new kindred.' *κῆδος* (cura), 'a tie' of marriage connection usually.
 457. Acastus is Alcestis' brother. A still meaner and more helpless taunt.
 460. 'Childless, with your child yet living.'
 464. *τοῦν ποσίν*, 'the present woe,' [lit. 'at our feet'].

SCENE VI.

471. *ἀμείψασθαι* [lit. 'to change'], so, 'to pass.'
 473. *τὰ προστυχόντα* [lit. 'what met him'], 'what lay to hand.'
 474. 'If we failed to bring him aught.' This usage shews how the conditional and indefinite are really one usage.
 475. *κίσσινος* [*κίσσος*, 'ivy']. Notice *χείρεσσι*, Dialectic form of dative *χερσί*.
 476. *εὖζωρον*, 'pure,' 'strong' wine. Prob. lit. 'live.'
 The 'black mother' is taken to mean 'earth,' but it is better taken as 'the grape.' Cf. Aesch. Pers. 416.
 478. [*κλα-*, 'break'], so 'a branch.'
 479. *ὑλακτέω*, 'to howl.' Prop. of a dog.
 480. *προσιμάω*, 'to care.' ἐν Ἀδμήτου, i.e., οἴκῳ, as we say, at Smith's.
 483. 'We did not shew that we were weeping to the guest.'
ἐφίετο, 'charged,' ['put his charge upon us'].

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485. πανούργος, [παν- ἐργ-], 'a person who will do anything,'
'a scoundrel'
492. οὗτος, 'you there.'
σεμνὸν and πεφροντικός describe the look, and are, therefore,
cognate accus.
φροντίζω, 'to think.' πεφρόντικα, 'I am thoughtful,' 'I
brood.' πεφροντικός βλέπειν, 'to look brooding,' 'careworn.'
493. [σκυθ-, 'cover.' Cf. shed, shade, σκοτ-]. σκυθρωπός,
'sullen.'
494. εὐπροσηγόρῳ, lit. 'affable.' [-αγορ-, 'speak'].
496. [οφρυ-, 'eyebrow'].
497. σπουδή, 'care.'
499. οἶδας, rarer for οἶσθα.
501. ὀφείλεται, 'is due.'
504. τὸ τῆς τύχης, 'fate.'
505. ἀλίσκεται, 'is caught,' i.e. 'is found.'
507. τὸν καθ' ἡμέραν βίον, 'the life from day to day.'
509. πλείστον ἡδίστην, double superlative. [Cf. πρώτιστος, 'Most
Highest'].
510. Cypris is Aphrodite, goddess of love.
515. πυκασθείς, 'shaded'. [πυκ-, 'thick,' 'cover'].
δόθουνεκα, 'that.'
516. ξυνεστώς, lit. 'contracted.' So 'set,' 'sullen.'
517. μεθορμίζω [lit. 'unmoor'], 'loosen,' 'release.'
'the falling gurgle of the wine-cup.'
518. θνητὰ φρονεῖν, 'to think like a mortal,' i.e., 'keep our hearts
humble.'
520. ὥς γ' ἐμοὶ χρῆσθαι κριτῇ, lit. 'so as to use me for a judge.'
consec. infin., i.e., 'at least in my view.'
522. πρᾶσσομεν οὐχ οἷα... 'our case is not such as'...
530. 'A stranger? Aye, overmuch a stranger was she.'
Ironical, as Herakles perceives.

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533. Sense: 'This does not look like a stranger's mourning.'
The phrase δεσποτῶν κακά startles Herakles. This he means by ὅδε λόγος.
536. ἐν δέοντι δέξασθαι, 'at fitting time [for us] to welcome thee.'
δέξασθαι is explanatory [epexegetic] inf.
540. μὲν οὖν, corrective. 'No; it is,' &c.
543. ἀμπλακεῖν, 'to miss,' 'lose.' An aorist without a present.
ξυναόρου, prop. adj. 'united.' So 'wife.' [? ἀρ-].
548. βία θυμοῦ, 'in spite of my wish.'
551. σοῦ τὸ μὴ φράσαι, 'thy not telling me!' Exclamation of surprise and indignation.
554. οἶμος, 'road.'
565. ἐκ προαστίου, 'out of the suburb.'
560. ἰδρῦσαι [ιδ-εδ-, sed-, sit-], 'set.'
563. καίπερ οὐ δοκοῦντα, lit. 'even not seeming.' So, 'though it does not seem.' Be careful not to think that καίπερ means 'though.' Cf. line 2.
566. Notice the touching word παρῆς, 'letting slip' my fate, for he sees now that the death he shunned was happy compared to his inglorious and widowed life.
567. ἄρτι, 'at last.'
569. Lit. 'saluting whom and by whom saluted should I find glad entry,' i.e., what friends could I find, to speak and be spoken to, and so make my home happy?'
574. ἀνχηρόν, prop. 'dry.' So 'dirty,' 'unswept;' or, perhaps, as Browning translates, 'unsprinkled.'
576. στένωσι, κλαίῃ, governed by εἶν' ἄν.
577. ἐξῴθεν . . . ἐλῶσι, 'will drive me from without,' i.e., 'I shall not be able to take refuge from my desolate home in social joys: the sight of a maiden will only remind me what I have lost.'

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581. ὡν κυρεῖ, 'happens to be.' [Notice difference between ἐρεῖ με and ἐρεῖ μου.]
584. εἶναι δοκεῖ, 'is he thought.'
586. τοιάνδε. οἱ before another vowel is thus shortened in poetry in some words, even where, as is οἶος, it is perispomenon.
587. τί κύνδιον, 'what gain?' κύνδιον, one of those words for 'better,' which have none but a substantive or verb stem for positive, like ἄρειον, βέλτιον, ἄμεινον, λῶον, φέρτερον,
592. ἐξετάζεσθαι, 'to be tested.' [ετ-, 'true,' ἐτεός, ἐτήτυμος].
596. λείβω. (The weak aor. of λείπω is not used.)
599. οὐ μὴν, 'yet not.'
604. 'Should I fare as I fain would not.' πράξας = εἰ πράξαιμι ὃ μὴ τύχοιμι. This is the simple optative of wishing.
610. κοῦφα, 'the easy work,' acc. after νικῶσι.
612. πυγμή, 'boxing.' [πυγ-, pug-na, fight, fist.]
πάλη, 'wrestling.'
613. ἐπ' αὐτοῖς, 'upon,' i.e., 'in addition to' then.
614. παρεῖναι, 'to forgo.' 566.
623. 'If it is possible.'
624. μὴ, not οὐ, since it is indefinite.
630. ποῦ καί. καὶ adds a slight emphasis. 'Where could she live?'
631. πρίπει.
633. ἀκραφνῆς [κρα-, 'mix'], 'pure.'
στρωφῶμαι, freq. from στρέφω, exactly corresponds to Latin 'versari,' 'to associate,' 'dwell.'
636. εἰσβήσας, the old weak active aorist 'bringing in.'
τρέφω and ἐπεισφρῶ are deliberative subjunctives. 256.
641. In all this deeply pathetic speech, the sad *understatement* of ἀξία δέ μοι σέβειν, and πρόνοιαν, are perhaps the most touching. Like all poets, Euripides knew that the self-control of sorrow is the most powerfully affecting.

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643. Notice the tragic irony of *ἦτις ποτ' εἰ σύ*, addressed to his own loved wife. Euripides uses this irony most skilfully. Cf. scenes from 'Ion,' 2, 72, 93, 105. Scenes from 'Iph. Taur.' 296.
646. *αἰρέω*, lit. 'to seize.' So here, to 'beat down,' 'crush,' 'undo,' 'bring me not woe on woe.'
648. *θολόω*, 'cloud.'
650. *ἄρτι*, 'now at length.'
651. *εἰ εἶχον*, 'oh, if I had now had strength.' The conditional used (as in all languages) for a wish, with the apodosis suppressed.
654. *ἐβούλου ἄν*, and *βούλοιο ἄν*, alike in Or. obl., become *βούλεσθαι ἄν*. This is probably the former, to suit *εἶχον*. *ποῦ τόδε*, 'where is the use' of wishing.
656. *ὑπέρβαλλε*, 'overpass' the due bounds of grief.
658. *προκόπτω*, lit. 'to knock forward,' so 'to advance,' 'make progress.' [The derivation from metaphor of 'pioneering' is tempting, but wants evidence.]
θέλεις. The regular sequence would require *θέλεις*, but *θέλεις* makes the sense far better.
665. A beautiful line.
Ay, time will do it,—if 'time' mean 'to die.'
- 670-1. Notice the touching contrast between Herakles' *commonness* of feeling, 'what good will your widowhood do her?' and the deep sanctity of love as Admetus now feels it. 'What good? She must be honoured in her death.'
671. *ὅπου περ*, not 'wherever,' as Paley and Browning, but 'where,' i.e. in Hades, which his sorrow shrinks from naming.
672. 'Tis noble; but 'tis foolish.' The rough hero does not sympathise with the finer shades of feeling.
μωρίαν ὀφλισκάνεις must mean in Herakles' own mind, not (as R. B.) with others. If so, it would be future.

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673. ὥς . . . καλῶν, the full meaning is, [Say so, if you will], on the understanding that you will never call, &c. 'Say so; yet never shalt thou call me spouse.'
677. Order is *ἄντομαί σε πρὸς τοῦ* . . .
It is just the same in Latin, 'Per te si qua fides, oro.'
πρὸς, orig., its oldest meaning, 'in presence of.' So, 'by Zeus.'
678. καὶ μὴν, 378. μὴ δράσας, contains the condition, like *προδούς*, 675.
680. τάχ' ἄν, 'perchance.' Lit., it might 'quickly,' i.e. 'easily' be so.
ἐς δέον πέσοι, 'turn out profitable.' Lit. 'at thy need.'
681. i.e. I have some reason.
684. *ἔσθ' ἔθ'*. i.e., 'sometime.'
688. *μὲν οὖν*, corrective, 540.
689. *πάρα* = *πάρεστι*, 'it is allowed.'
693. Generally admitted to be an instance of dative iota elided, which is very rare.
696. *πρέπειν*, here 'to resemble.'
703. *ψυχαγωγός*, predicate (tertiary).
'No ghost-raiser is he whom thou hast entertained.'

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